

IRH

APRIL 1983

ISSUE NO. 7

FIFTY CENTS

FEATURING:
THE PORTALS

AND AROUND PHYSICAL CHANGES



GANG WAR

STYLE '83

This issue was supposed to be out before the elections April 4 but we just got really fucked up. We kept missing Mayor Belcher and the Paul Janson one just kept falling through. Did you notice that the Monday before the elections the Ann Arbor News ran a full page interview with Mayor Belcher, the Republican candidate; on Tuesday they ran a full page interview with Leslie Morris the Democratic candidate and on Wednesday? nothing about Paul Janson the American Party candidate; as a matter of fact they consistently ignored him except when they ridiculed him. Now I didn't know anything about him, he could be a total asshole some people say he is, but that is still no excuse for a so-called respectable newspaper to behave they way the Ann Arbor News did. I voted for him just because the Establishment ignored him.

On the leftier things I must thank once again Wes for doing all the work on the Just For Fun tape. That really was all his you know. We are going to try to do it again in the fall, it was a real success, the only problem is that we just don't have the facilities to do a lot of copying of tapes so there is still about 50 more issues to be put together please write to us if you need a copy we will do what we can to get you one.

Space Shuttle Challenger worked just fine. I think that is fantastic and by the end of the year the third one will be flying to Hawaii.

Don Asheton's back from Hawaii, and the Monster's will be playing Second Chance on May 9 (the day after Christina's birthday). Opening for them will be Ratroo Atlaque and The Flying Tigers (from Lansing).

Jamie needs a keyboard player for the Charma Bunk, if your interested drop by Make Waves and leave him a note. Talking about Make Waves it's nice to see that it got bought by some pretty good people who hired all my friends back.

I'm afraid that we couldn't get the Kocro's interview in this issue in time so it will be in the next one.

--Tues, April 26 WCHN 9-12noon Special show featuring current local music
lots of never before heard tapes from the bands' own vaults--
--SLS will be touring out west to Calif. late May or June--
--Nonfiction sometimes have available at their shows copies of an earlier
release of theirs under the name Kanadu--
--Gettysburg Attack will be at June May --

Ecology

ISOLATED RAT HEARTS 07 APRIL 1963

STREET 4000 AUBURN MT 46103

COVER BY MONA JIMENEZ (THANKS MONA)
BACK BY STYL

JOHNNY THUNDERS-WAYNE KRAMER

GANG WAR



and the **CULT HEROES**
SECOND CHANCE

516 E. LIBERTY ANN ARBOR

TUES., JAN. 22

65 at the door; 64 with POLICE tickets

THE **JOHNNY THUNDERS**
NEW **TOO MUCH JUNKIE BUSINESS**



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Gang War was a band
around here from fall
1978 to summer, 1980.
Some shows were great
some were not so good,
do mostly to Johnny's
problems but all were
a lot of fun.



THE STAR BAR
219 N. MAIN
ANN ARBOR

TUESDAY
NOVEMBER 5

Featuring Johnny Thunders, Wayne Kramer, Ron Lester, John Payne

Don't know about you, but I like Johnny. This is his new Tape[he's got a new album too,
but it's got different stuff and no Gang War] there's several different musicians on it,
on 1 cut "King Of The Gypsies" is Gang War, man they were a cool band, 'member the time at
the Star when J.T. pulled downed ceiling! YES! Anyway there's some Spanish guitar that's
just got to be Wayne Kramer, the songs real cool; finally a release of "Too Much Junkie
Business", a really funny version of "Great Big Kiss", lots of other neat stuff. Johnny
is a great artist, buy this and make him happy. Oh yeah, "So Alone" is on it also.



pix
by
Lucy

(who has
a brother
in 1/2
Japanese.)

KINKS



The letter K has been sadly neglected in the English language for centuries. The Kinks, when they are knee making records or doing one knee stands, are campaigning to restore the K to its rightful and knoble place. This situation is the more pitiful when you realise that the K has knee even been allowed to die and be forgotten but, much worse, it is ignored.

To help this campaign on its way some simple rules have to be observed. First, the letter K should never be silent in words such as knee, know and knockout; secondly, where possible K should be substituted for C in pronunciation; thirdly, money is reckoned in terms of K(rown)s i.e. 5/- is one K, 2/6 is half K and £1 is 4K; finally, when in doubt stutter. The worst thing anyone can do is to say that something is OK when they mean, of course, that it is K.

Like all new things these days this is going to be advertised extensively on TV. We are all hoping for the fullest co-operation from that very K programme "Thank You Kinky Stars".

About the Kinks and their first LP

Following two records which were comparative flops, Ray, Pete, Dave and Mick, put their feet (located of course in a kinky boot) down. Determined to make a record of THEIR music, they forgot such phrases as "keeping in the idiom" and "a safe cover of someone else's" which were constantly being hurled at them. It worked. "You Really Got Me", which they have included on this first LP shot to No. 1 in 1964.

Ray, the leader of the Kinks, is 20 and almost 6 feet tall. He composes, listens to what the others have to say about his compositions and then they record what he originally wrote! Vocalist, rhythm guitar and harmonica player he has very definite ideas of his own about almost everything and enjoys the occasional solo.

Dave, who is Ray's brother, is 17. He also sings and plays lead guitar. Although the youngest Kink, no girl passes unnoticed when he's around.

Pete, (20) the quiet one from Devon is a Mod through and through. He sings and plays bass. Pete is the one Kink who actually enjoys horse-riding.

Mick is 19 and plays the drums. Open any of Mick's suitcases and on top of all his clothes you will find a rubber practice mat and a pair of drumsticks. Even without his drums he never stops drumming. In fact, you could say he is kinky about drumming.

Perfectionists to the last drop of their kinky blood, these boys from Muswell Hill, London are a sleeve-writer's nightmare. Even as I write these notes only a few days before release date, they are making changes on some of the tracks. On the assumption that when you read this you have already got the record home, I'll let you listen to it without trying to influence you into buying it. Hope you like it—they do. Be assured that nothing will ever be released by the Kinks unless they do like it.

Brian Sommerville

Produced by Shel Talmy

Side One

Beautiful Delilah
So Mystifying
Just Can't Go To Sleep
Long Tall Shorty
I Took My Baby Home
I'm A Lover Not A Fighter
You Really Got Me

Side Two

Cadillac
Bald Headed Woman
Revenge
Too Much Monkey Business
I've Been Driving On Bald Mountain
Stop Your Sobbing
Got Love If You Want It

THE KINKS: THURSDAY APRIL 14th. COBO.

RAY DAVIES-guitar and vocals. DAVE DAVIES-lead guitar. MICK AVORY-drums.
IAN GIBBONS-keyboards. JIM RUDFORD-bass.
and eleven thousand screaming lunatics.

"John Butcher Axis" opened the show, with guitar, bass, and drums, these guys reminded me what a rock and roll show was all about, loud, jamming, and Macho.

The guitarist (who resembled Jimi Hendrix more than he did himself) held the set together with blistering guitar solos (a common rock concert). The highlight of their set came when Mr. Butcher performed "somewhere over the rainbow" in the Hendrix style of "the Star Spangled Banner". After these guys got off the stage it was time to wait for 15 minutes just to get inside the bathroom, and another 10 minutes to get to a stall. All one could smell in these overcrowded johns was a mixture of Amonia and bleach, after all these toilets had to digest hundreds of gallons of converted beer.

I never found the seat my ticket said I was supposed to be in, so I rambled down to the side of the stage where I could get a good view. The lights went out as synthesizers filled the air with tumbling sounds of imagery. And without further ado, the Kinks exploded onto the stage with the sound of rock and roll that has kept them on the cutting edge of an empire for 20 years. The exploding sound of the group ripped through Cobo to the thunderous applause of the spectators.

Ray Davies and Co. played through "catch me now I'm falling", "destroyer", and "Yo-yo" with professional ease. Ray Davies being the master songman that he is, manipulated the crowd into a hysteria that was enticed further more by his hand clapping, dancing, and all around being a swell rocker. They followed with the title song from their forthcoming LP "COME DANCING", and "don't forget to dance" and the long time concert classic "LOLA". Hit after hit came from this rock and roll institution, with Mr. Davies running around dancing, joking with the crowd and being crazy. Davies stage antics made me wonder just where people like Mick Jagger, and Peter Wolf got the inspiration to get in the groove of their music, quite a original performer Davies is, moving about the stage with ease and confidence.

The other members of the band shined like a million suns, Dave Davies distinctive solos were gutsy and to the point while Mick Avory punched out that "KINKS" beat on the drums.

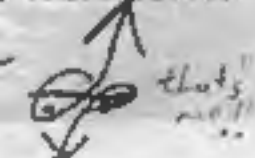
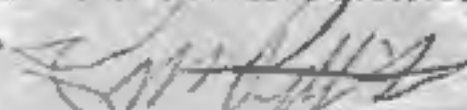
"attitude" and "till the end of the day" were bright spots of the set, but "all day and all of the night" was the definitive SHOW STOPPER! Bringing the crowd to their feet was no hard task for the group but this song really got 'em going, bringing the crowd to their feet and beyond. After the song ended, the group plunged right back into the out verse and was greeted with hysteria.

The first encore consisted of "pressure" and "low budget". The second encore was "celuloid heroes" and the song that brought them fame, "YOU REALLY GOT ME"...

If you don't know what the Kinks are like in concert (and it would be a difficult task to completely describe), I suggest that you go see them. Or if that is out of the question, you can pick up their recent double set live album "ONE FOR THE ROAD". It contains many of the hits mentioned in this revue and opens your ears to the spellbinding celebration of their music as you've never experienced it before.

THE KINKS on arista Records. CATCH IT!!!!

DAN PETTIT



that's not it!

· SECOND CHANCE ·

This show was lots of fun. Euthanasia I'd only really heard before from Craig's living room; live they are dynamite. They are Craig Myran:vocals/guitar; Steve Bell:guitar; Hal Smith:bass; and Michelle Meisner:drums. What makes them real cool is that both guitarists use wah-wah pedals. Yeah! That's my favorite sound in a rock band. More; more; more; Go see Euthanasia, they are well worth your money.

It Play was definitely the odd band out Monday nite, since their sound is based on the Joy Division drone music and Eastern drum rhythms as opposed to the definite Detroit music of the other 2 bands. I think that their music is better heard in a different context than the bar situation, BUT of course there is no where else to play. If these guys make an album I suspect that it would sell tremendously.

The Cult Heroes played a great set, they really do keep on getting better and better. A new song in their set is the Who's "The Good's Gone" glad to see someone else appreciate the Who. Lots of new faces in the audience, good. The Cult Heroes new 6-song EP should be out this summer, among the songs on it will be "Pirate", "Function At The Junction" and "Nation Of Strangers".



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CULT HEROES

IT PLAY · EUTHANASIA



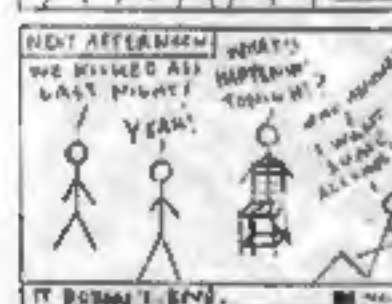
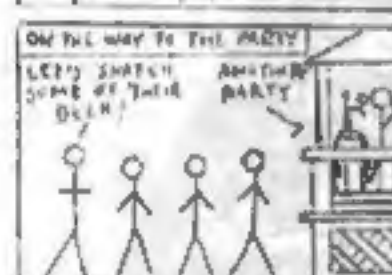
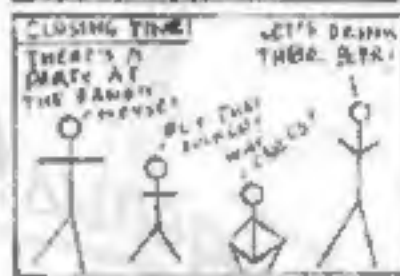
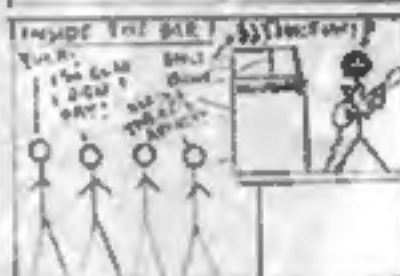
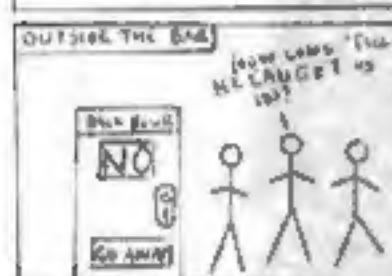
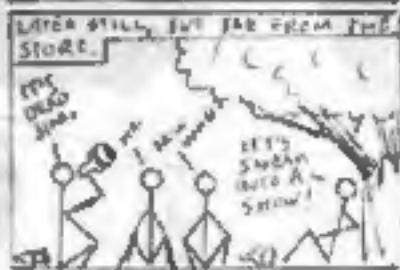
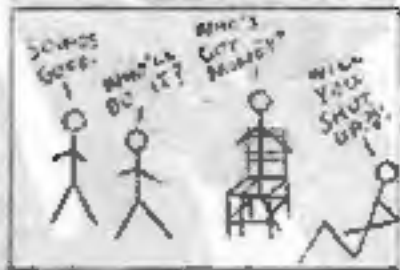
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Steve

MODERN YOUTH



APRIL 1970 FROM WINDY CITY

NEW YORK - A majority of teens surveyed by a magazine favor some form of voluntary prayer in their schools.

The study was based on 4,747 questionnaires returned by readers of Seventeen. Fifty-five percent of the respondents were in favor of organized voluntary prayer in public schools, and 45 percent were opposed.

Source: Youth Monitor (Stamand and Control Study)

Source: Youth Monitor (Stamand and Control Study)

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in music—and now in
games, too. It features
the sights and sounds of
today's young players.

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to your game line.

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CAN YOU BELIEVE
THIS BLATANT EXPLOITATION

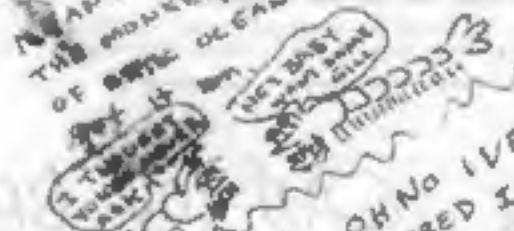


NOW THIS TIME
HAS COME FOR US
MOST IMPORTANT
DECISION. WE'VE BEEN
WAITING 200 million years
for the amphibians to go away,
150 million years for Dinosaurs
for us. WHO HAS DONE MORE
FOR US THAN ANYONE! BUT IT ALL
COMES DOWN TO THE FACT THAT
IF ITS NOT NEEDED, ITS REPTILES
OR WAITING TO HAVE THE WORLD
BACK SO AS OF 2:12 PM JUNE, 83
THE INSECT WORLD WILL CEASE TO
FUNCTION. WE'VE HAD IT.

NOW WHILE THE MONKEY PLAYS AND THE
INSECTS QUIT WE FIND OUR HEROES ALONE
ON THE BEACH...




MEAN WHILE, UNKNOWN TO
THE MONKEY, ON THE BOTTOM
OF THE OCEAN 2 crustaceans
are talking.



OH NO I'VE BEEN
DISCOVERED I MUST
LEAVE NOW





ARE THE YARDBIRDS TOO FAR OUT ?

Faster than a speeding harmonica. More powerful than an amplified guitar. Able to leap high as far as a jungle banded.

"Look Up There in the Sky It's a Rolling Stone!"

It's Bob Dylan!

"Not It's The Yardbirds!"

Yes, it's the Yardbirds, long-haired visitors from across the sea who come to America with powers and abilities far beyond those of ordinary musicians.

The Yardbirds, disguised as mild-mannered recording artists for Epic Records, are fighting a never-ending battle for the tearing harmonica sound that explodes over relentless drum and bass figurations, lovely dramatic guitar chords that echo in the night and the frantic pulsating freight train beat that builds till it blows your mind.

Will it sell?

The Yardbirds hope so. They have one of the wildest sounds, a cascade onto the charts like instrumental breaks on "The A Man Had a Hard Day's Night" electric excitement unequaled by any other pop music group.

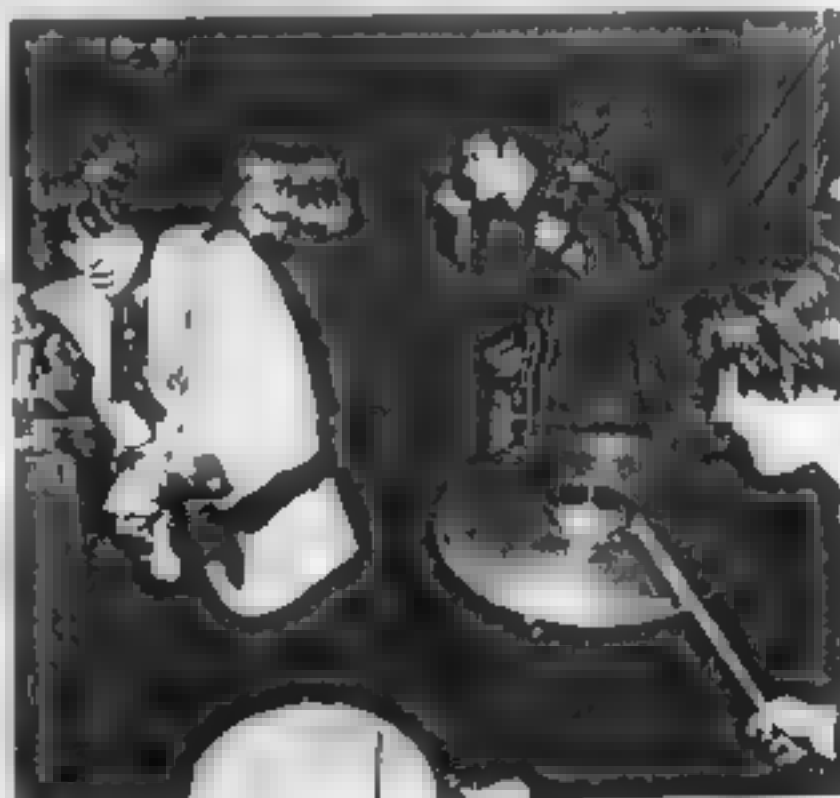
We happened when we heard their first Epic album "For Your Love" and we took all to word to into seeing them during their first trip to America.

The one hour interview was we'd been allotted proved insufficient as we were not again later in the afternoon Keith Bell, Paul Sam, Samuel Smith, Chris D'Jaja, Bill Beck, Ben McEnty and their big band Russel arch manager Giorgio Gomasta were friendly and enthusiastic and they had a lot to say about themselves and their music.

"The group as a whole started out being most impressed by the blues and folk music," they told us.

"We got together with a couple of electric guitars and started getting a rhythm and blues feel. Then we became slightly more commercial along the way or rather, public taste had come to accept it. We play the commercial type of R&B that is liked.

"We're now going ahead with our own style of R&B which is more more way out. We hope the public will like it."



When we complimented them on their Epic album they replied, "Our first album in The States. For Your Love is actually an amalgam of tracks we put together last year. We've progressed a lot since then."

The Yardbirds played one of their more recent English albums for us. Some who have since then recording sessions said, "It's like to go to a decent sound. I don't like a dirty sound at all but heavy though. It must be compact and tied together as a unit."

"We've spent a long time trying to get a good drum sound. A lot of our numbers are more instrumental than vocal. On single records we have to be more careful of the vocal, but in person the instrumental portions are very popular with audiences. We usually overestimate vocals though because there have to be no guitars. The voices are together sound."

When asked about early influences the Yardbirds replied, "Jimmy Reed more than anyone else at the beginning. We liked the early rock music. Elvis Presley. Carl Perkins. country blues."

What's happening on the blues scene in England now? we asked. "The rhythm and blues audience in England is splitting into different sections now. Some people are following the James Brown style."

Chris Redding likes Thomas big-band style. It's a popular Morgan is coming are.

"Other people hope are following the music we're doing. It's a more active, more serious, more intense type of music. It's an emotion built up on stage by the sounds we're creating. We're painting emotional pictures with sound."

"We're not consciously progressing, we just progress. We've always been spontaneous. As soon as we get on stage we just start to know a lot of our music as we go along. We play rock & roll but we improvise like a jazz group. We're leaning on all kinds of music."

One thing this was a bit down was coming to America where our music originated and finding loads of American groups copying the English sound. They're copying our copy of their music.

"We would like to entertain not just a small section of the public not just the club fanatics, but lots of people. We want to go to the general public, everybody internationally. We want to give everybody an experience from our performance."

What sort of fans do the Yardbirds have in England?

"We have a variety. A few older people and everything from university students to 12-year-old kids or even younger, eleven-year-old girls."

It would be fantastic if we could take our music and ourselves, on an international tour, as far as we've done in England. They say that music knows no barriers...



that it's an international language.

"We try to incorporate in our records the things we've learned onstage. Our improvisations are not as melodic and simple as jazz. It's more abstract. It's rhythmic. It's harmonic. It's feedback, even. It's electronic, with a feeling."

Giorgio added, "Some people feel that a guitar group cannot be original because a guitar can't sound like anything more than a guitar. But if you hear Jeff Beck play, even Sam play his bass on Chris we get big fat WALL OF SOUND chords."

We mentioned that Ted Kennedy of the Larin' Speechful achieved similar effects.

"Someone else is on the same track!" said Sam.

The Yardbirds continued to describe their music. "We'll play a note or a chord and repeat it throughout the song. After a while it becomes a part of you. After a while it's a rhythm. The sounds we're producing wouldn't be considered by most people as being believed. But if you allow yourself to get into them they become music. It becomes an emotion."

When we first started taking our music beyond playing the guitar conventionally about 2 or 3 years ago we built up on a chord or one note to a fantastic dimension.

"We really feel great when we do this, and we want the audience to feel great as well. That is our ambition."

Through large scale success for the Yardbirds in America hasn't happened yet, they are not too concerned.

"If you gradually build a reputation around the country and then have a big record, you have all those people behind you. But if you go to it right away it's harder to build up a loyal following in such a short time."

"Kids in pop music are little. Americans seem more little in England, people buy records not so much for the singer but for the song. There are exceptions. Drive you get established, the tone can be very loud."

As we were about to leave, Giorgio said, "You've been asking us questions about music which is very interesting. But have the feeling that the majority of American kids don't know or care about these things. There must be a minority of discriminating youngsters reading your magazine."

"We think so," we told him. "And sooner or later the public will become aware of the Yardbirds' fantastic talent."



Leslie Morris

Democratic Candidate

JB: What do you think are the major problems in Ann Arbor?
Morris: I think, like every other city in Michigan, we're facing financial problems. The government is facing financial problems, and we're going to have practically no property tax increase this year and yet our expenses are going up. We're looking at lay-offs and possibly service reductions in city government. I think people want more done by city government. They want more potholes fixed, they want more social services and they want better police. And they're not getting the opportunity to have the better services that they want. I think they don't want to take on a lot of things, they want good services.

JB: And are you going to do about the rising crime rate?
MORRIS: I'm not terribly sure of what we should do. I think the crime rate is rising or not. I guess that at every year we find that some crime is going up and some crime is going down. I think that I wouldn't know if I do it privilege to do

A while later more... I think because they are very expensive. I think that the crime prevention bureau is working very well, but it's a sort of community relations operation that goes around giving talks and seminars on how citizens can help the police, how you can notify police if you see a crime being committed, how you protect yourself, how you can use the law. The city ordinance that was just passed, that Lovell Peterson introduced should reduce break-ins by requiring better locks in rental property. I think that the neighborhood watch program is pretty good. Some of the crime rate is related to the economy as we see how that rises all over Michigan and in fact all over the country. In this economy we're back on it's feet, and I don't think that's going to be before we have a change of the government in the nation, we're going to see some problems wherever you go.

JB: What do you think if unemployment suddenly drastically rose?
MORRIS: That's pretty difficult. I'd have to look at what we could do and that into we're looking at what state and in counties and what federal aid is needed. We're hearing talk about some programs and different stuff out of Washington to address this problem. If unemployment suddenly skyrocketed I think I would be probably that Ann Arbor would be eligible for some kind of extra-state or federal aid and we would probably make a immediate and call on for some kind of program in use that aid, I don't think that the city is totally exempt from responsibility though, I think we would probably have some emergency conference in the city to see what we could do. We could use our own resources too. We could not be needed as I don't know voluntarily we might be so poor that we could do the up property tax revenues. I think it's interesting the way the great depression in the 30's when unemployment reached the city government took on the responsibility

of the city in the end over of the city. They decided to be part of their capacity for the city to work on some projects, public works, every able bodied person who wanted to work. After a while they couldn't do it because revenues were dried up since people couldn't go to the stores the economy was very bad, but they tried to do what ever they could and they borrowed money to the limit of their capacity so that they could have everybody who wanted to work. That was at a time when there was, I think, a solid republican country. So I don't think it's out of line for the city on some kind of responsibility. Our situation has changed now, there are other aid programs now but there certainly is the possibility that this could happen.

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we do as he try to make sure we don't do any business in Ann Arbor, is it
are born here in Ann Arbor I think we have a lot of business

11 If you do want to start here there are mostly very small businesses
12 would like to see them for used and promoted and need to grow out of
13 in a small business, some great to maintain project that is
14 to help in with outside money and means to me a loss of control of men
15 destiny here

▶ **အမေရိကန် ပရိသေ**

and rock they did (Sam your dumping a
rock) enough said a good net

Sean Flayton Carroll





I don't know much about fashion really, and anyway my real reason for doing this article (and the whole mag for that matter) is that some friends of mine were in it, so I'm not going to review the clothes. As you can see Sue Andrews over there was one of the models, she was in the show last fall at the Michigan Theatre too; Rebecca Alexander (this month's cover) designed an evening dress for it; and Rick Lieder, who did the cover for IHS#1 and the back of #2, took photos some of which were used in the A2 News ads for the show (he's also a member of the Stilyagi Air Corps the A2 Science Fiction Club as an II).

The show was arranged chronologically i.e. the first 'act' was models dressed in morning clothes-bathrobes, pajamas, etc, then came jogging clothes, then work, school, play, evening clothes. The majority of the clothes came from local stores such as Hudsons, Lord and Taylor, Kit or Miss, etc. basically your upper middle executive type. Power Center looked quite full with a real audience unlike last fall's show in which Mayor Belcher pranced around like a drunk penguin, so pleased to be accepted among A2's elite; mostly the State Street Ans. Obviously designed to elicit more customers for those mainstream stores there was still room for some of the second hand stores and more experimental hair dressers.

Music was supplied by the Afro-musicology Koindu Ensemble, who also played at the fall show, not really to my taste, they were so much in the background one wonders why they didn't just have records playing. As far as I'm concerned the best fashion show of any kind I've been to was the Fantasy Fashions one at the Chance when the Monsters played, it seemed to actually convey a sense of being part of a living culture rather than just a big business, but then I suppose that's the culture of this show.

Leav Ya00man

FIRST STRIKE PRODUCTIONS presents a benefit for the
Public Interest Research Group in Michigan

APRIL
23

9pm

SATURDAY

ALL AGES

\$6

530 S. STATE
UNION BALLROOM
ANN ARBOR

MISFITS



NEGATIVE APPROACH



STATE



ground
zero



1983

The Psychedelic Furs
March 27
Michigan Theatre

The Psychedelic Furs were frustrating start to finish. Waiting weeks on end for tickets to go on sale, I took the day off work (and a \$60 dive.) I was one of about the first 10 people in line at my local G.T.C. outlet. I was sure I would get good seats.

Not so. There was a fuckup. G.T.C. outlets in Detroit selling tickets Tuesday night, (as announced on WABX) rather than the scheduled Wednesday March 2nd. I got Row AA. A real Pleser. The first 25 rows went mostly to Detroit.

The night of the show, the outside of the Michigan Theatre looked like, (to quote a friend) "a tidal wave of New Wavers"! I couldn't believe it! Make it. Wavers must've had a gala shopping day or something. Among the most atrocious were pink knickers with blue polka dots, panned down perms in an attempt to make a waterfall. Three-fourths of the entertainment was staring at people.

"Our Daughter's Wedding" started things off about 8:10pm or so. I wasn't real impressed. (I'm jaded.) Rhythmic Machine Rock. One keyboardist would grab a drumstick every once in a while and hit a cymbal though. (Funny!) There were no drums or bass. (Mummer!) The rhythm was okay though. It wasn't anything I haven't already heard, or would buy for that matter. They did Stevie Wonder's hit "Alright, Upright!" It was kind of cool.

The Furs came on about 9:20pm amidst bubbling clouds of dry ice and orchestral jams. They knocked off their hits and left. Richard Butler was charismatic. The band was sloppy though. The drummer would start a song with a good beat, but then it would slow down. They weren't sharp at all. They had a little punch, but it didn't pay for the ticket; excuses or no excuses, they didn't even try to rock.

The Furs played barely an hour, including encores! they played: 'Indie', 'Love My Way', 'Forever Now', 'Sister Europe', a few others. Whoopdeed!

On Tuesday March 29 I went to St. Andrews Hall in Detroit to see Lane Lovich. I was hoping this show would be good. It was excellent every step of the way.

St. Andrews Hall is a beautiful place. A bar upstairs and one in the basement. A beautiful lounge area carpeting & comfy furniture. A wonderful dance floor. Drinks were too expensive though, and you have to check your coat (.50¢)

Lane Lovich
March 29
St. Andrews Hall Detroit

A large crowd of people want their coats all at once.

8 1/2 from Chicago started the show at about 10:30pm. They were a tight, synthetic kind of sound. Detroit wasn't too sure what to think. I thought they were cool. I told them to come and play in A2. An excellent dance band.

Lane Lovich came on at 12:00 midnight which just so happened also to be her birthday. She was wonderful. So was the band. She started out with 'Silver Video' from 'No Man's Land'. She did 'Maria', 'Lucky Number', 'Say When', 'Too Tender', and some songs from 'Flex'. It was a wonderful show. She was nice to the audience as a whole and as individuals. Sam put it perfectly when she said "It seemed like you could just walk up to her and say 'Hey let's grab some coffee at Johnnies'."

Her vocal abilities went beyond her records! Never once was she off key. Lane and her band were so tight and had so much punch! I left the show feeling very good as did everybody else. There was no pushing or shoving, everybody had a good time. If Lane Lovich comes around again sometime go and see her perform. It was definitely worth it.

P. Aaron Jones

BURGERS TO GO:

White Castle Uses Express Mail to reach far-flung fans



A White Castle employee is seen preparing food in a kitchen. The photo shows a worker in a uniform and hat, focused on their task. The background is slightly blurred, emphasizing the worker and the food preparation area.

White Castle's new line of frozen burgers, which are sold in 10-ounce and 20-ounce packages, is now available in stores across the country. The company is proud to offer this convenient and delicious meal option to its customers.

The company's new line of frozen burgers is made with 100% beef and is a great choice for those looking for a quick and easy meal. The burgers are sold in a variety of sizes to accommodate different needs.

White Castle's commitment to quality and customer service is evident in every step of the process, from the selection of ingredients to the final packaging of the product.



WHITE CASTLE

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